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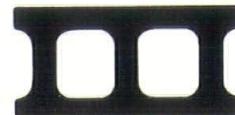
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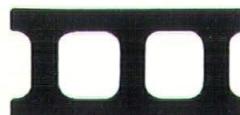
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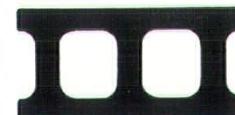
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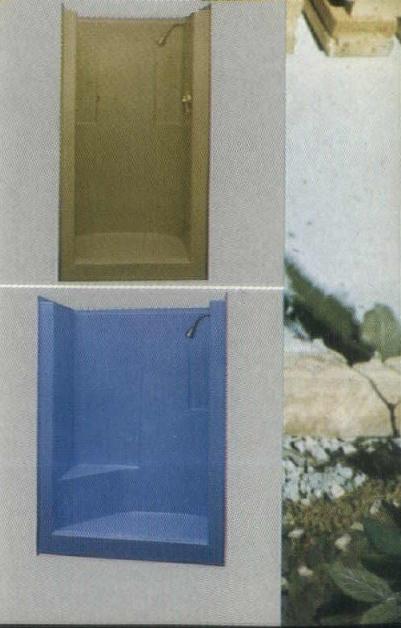
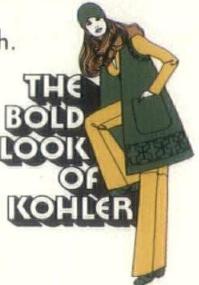
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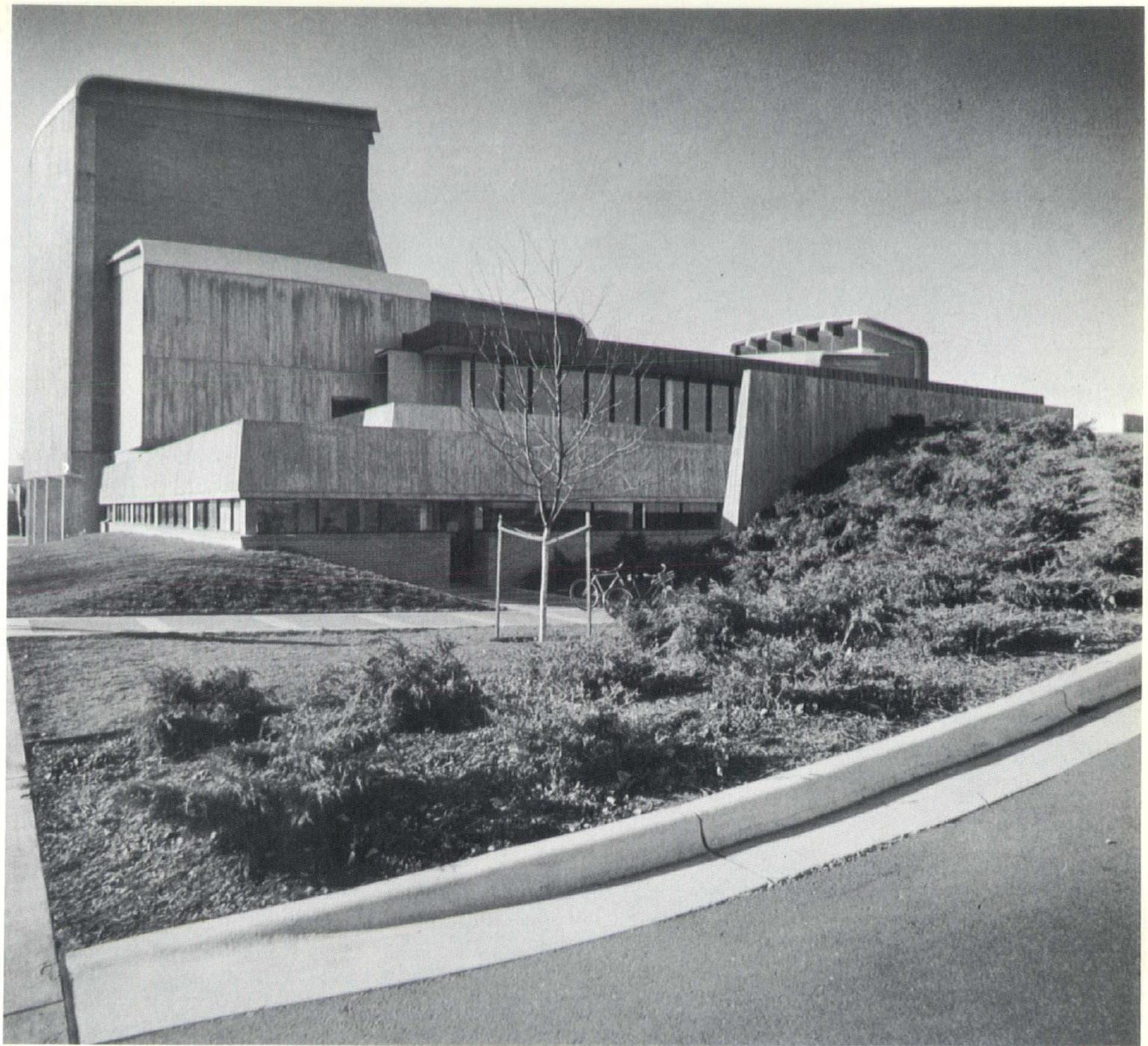
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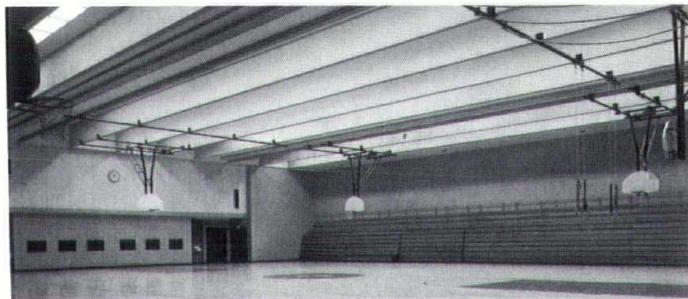
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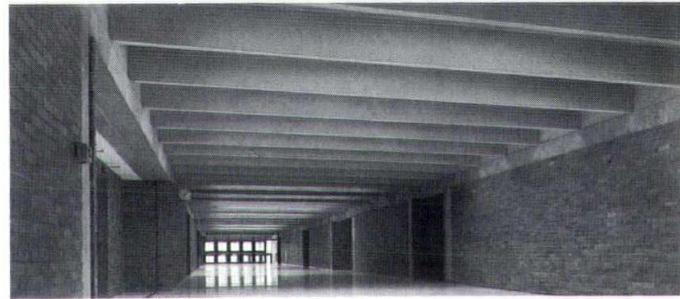
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Cover Photo: Thomas E. Hall

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activities of consequence

1971 Fall Workshop

The program for this year's Fall Workshop of the Wisconsin Chapter, A.I.A., was designed, according to G. A. D. Schuett, Vice-President of the Chapter and Chairman of the Workshop Committee, to elicit responses and in his words, "to get the pulse of the membership" on a wide variety of questions and to determine priorities in the formulation of a five-year course of action for the Chapter.

Judging by the attendance, ninety-two, and the lively participation in discussions, the program did just that. A questionnaire has been established consequently listing members' preferences for future activities by which the Executive Committee and other Chapter Committees will be guided in their search for direction.

According to the questionnaire, top priority is given to assistance to the practitioner in coping with new objectives, such as new techniques, areas of liability and responsibility, new areas as Construction Management, Fast-Track and Phased Construction. Other priorities are listed in the areas of public relations, legislative matters, continuing education, professional affiliate memberships and ethics.

In the area of assistance to the practitioner, Walker L. Patton and his committee presented a "Schedule of Recommended Minimum Compensation" to the Workshop which in the meantime has been adopted by the Executive Committee at its monthly meeting in October.

One of the highlights of the Workshop sessions was the discussion of the question "who pays for the errors and extras?" with John Hipp of the Wisconsin Bureau of Facilities Management and William B. Morrison, Chief, Design Branch of the General Services Administration, Region V, Chicago.

While this important question has not yet found its answer in definite guidelines from the Bureau of Facilities Management, Mr. Morrison eloquently presented the General Services Administration guidelines as follows:

A-E DEFICIENCIES — DEFINITION

"By contracting to prepare and furnish plans and specifications, an A-E gives the Government implied contractual assurance (1) that he has ordinary skill, knowledge and judgment possessed by members of his profession, (2) that he will use reasonable and ordinary skill and diligence in the application of his professional knowledge and skill, and (3) that the building built, will be of the kind called for, without marked defects in character, strength or appearance of the Government and its construction contractor adhere to the plans and specifications.

"This does not mean an A-E must furnish a perfect set of plans and specifications. If it be determined that a defective specification was the result of an A-E failure to meet one or more of the standards recited, the Government is entitled to recover from him the amount of the damages suffered. The damages may be comprised of such elements as the cost of design for correction of the defect, the amount of a change order issued for correction of defect, any delay damages paid the Contractor because of such a change order, and even (in some cases) extra rental paid on leased facilities which could have been vacated but for the delay in completing the building for occupation.

"In some instances, the appropriate measure of the damages may be only the extra cost of performing corrective work, over and above what the cost would have been in the first place, had the plans and specifications been correctly prepared initially, rather than the cost of remedying the defect.

"If the plans and specifications are so defective that they cannot be used, the A-E loses his right to be paid, for he has not fulfilled his part of the bargain."

CHAPTER 7. A-E DEFICIENCIES

1. General. As used in this chapter:

"(a) A-E deficiencies are errors, omissions, or conflicts resulting from action (or inaction) on the part of the A-E which results in damage to the Government in the form of defects in the appearance, function, strength,

safety, or operation of the building or increases in the cost or time for completion of the project. They may be characterized as design deficiencies, construction inspection deficiencies, or post construction contract services deficiencies.

"(b) Major deficiencies shall be considered as deficiencies for which the remedial cost exceeds \$5,000, or which results in an equivalent loss or damage to the Government. If the sum of all minor deficiencies, each of which exceeds one percent of the construction cost, is greater than \$5,000, this also shall be considered as a major deficiency.

"(c) Minor deficiencies shall be considered as any deficiency for which the remedial cost is less than \$5,000 and the magnitude of the potential gross recovery by the Government obviously would be offset in administrative cost associated with recovery action."

2. RESPONSIBILITY OF THE ARCHITECT-ENGINEER

"(a) The Architect-Engineer shall be responsible for the professional quality, technical accuracy and the coordination of all designs, drawings, specifications, and other services furnished by the Architect-Engineer under this contract. The Architect-Engineer shall, without additional compensation, correct or revise any errors or deficiencies in his designs, drawings, specifications, and other services.

"(b) Neither the Government's review, approval or acceptance of, nor payment for, any of the services required under this contract shall be construed to operate as a waiver of any rights under this contract or of any cause of action arising out of the performance of this contract, and the Architect-Engineer shall be and remain liable to the Government in accordance with applicable law for all damages to the Government caused by the Architect-Engineer's negligent performance of any of the services furnished under this contract.

"(c) The rights and remedies of the Government provided for under this contract are in addition to any other rights and remedies provided by law."

William B. Morrison
Chief, Design Branch
General Services Administration
Region 5, Chicago, Illinois



3. CHANGES

"(a) The Contracting Officer may, at any time, by written order, make changes within the general scope of the contract in the services to be performed. If such changes cause an increase or decrease in the Architect-Engineer's cost of, or time required for, performance of any services under this contract, whether or not changed by any order, an equitable adjustment shall be made and the contract shall be modified in writing accordingly. Any claim of the Architect-Engineer for adjustment under this clause must be asserted in writing within 30 days from the date of receipt by the Architect-Engineer of the notification of change unless the Contracting Officer grants a further period of time before the date of final payment under the contract.

"(b) No services for which an additional cost or fee will be charged by the Architect-Engineer shall be furnished without the prior written authorization of the Contracting Officer."

12. CONSTRUCTION COST LIMITATION; REVISIONS

"(a) The Architect-Engineer shall furnish drawings and specifications for a construction contract in an amount not to exceed that specified in the Project Description and Estimate of Cost (including any amendment thereto) furnished by the Government in accordance with the provisions of this contract, subject to the provisions of this clause.

"(b) After bids or offers on the construction contract for this project are opened, the Government-furnished estimate of cost (including any amendment thereto) shall be increased by a percentage representing the increase in the level of building construction costs during the period between the date of the estimate referenced above and the date bids or offers on the construction contract were opened. The percentage of increase shall be determined by averaging building construction cost indices for that period as published by the Engineering News-Record Building Cost Index, the As-

sociated General Contractors of America Construction Cost Index and E. H. Boeckh & Associates.

"(c) If the lowest acceptable bid or offer exceeds by more than five percent the Government-furnished cost estimate, as adjusted in accordance with paragraph (b) of this clause, the Architect-Engineer shall at no cost to the Government, revise the drawings and specifications as directed by the Contracting Officer and to the extent that, in the Contracting Officer's judgment, the revisions will reduce construction costs to an amount not greater than the Government-furnished estimate of cost (as amended, if applicable) adjusted in accordance with paragraph (b) of this clause, plus five percent. The Architect-Engineer shall commence such revisions promptly upon receipt of notice and directions from the Contracting Officer and shall complete the revisions within the time determined by the Contracting Officer to be commensurate with the extent of the revisions required.

"(d) In the event the Architect-Engineer fails or refuses to furnish revisions as may be required in accordance with this clause, he shall be deemed to have failed to perform the contract. At the sole option of the Government, he shall either reimburse the Government all payments received to date under this contract or reimburse the Government the cost of having the revisions accomplished by other means."

Considering the manpower and the length of time that the Government had at its disposal in producing these guidelines, it does not seem too far-fetched to assume that the Wisconsin Bureau of Facilities Management might take a close look at them and draw its own conclusions regarding the question of who pays for errors and extras.

The Fall Workshop input is under review by the Executive Committee and a definite development program with time tables for implementation will be presented to the membership at the next workshop scheduled for February of 1972.

School of Architecture The University of Wisconsin-Milwaukee

The A.I.A. Journal is publishing in its January issue an article by Dean John Wade which should be of interest to all members of the Wisconsin Chapter, A.I.A. The article, "A Service Institution for the Design Profession," proposes the development of a major new institution. According to Dean Wade: "Such an institution might include extensive information facilities, equipment, a service staff (all to assist the practitioners in their work), specialists, consultants, interns, research groups, community development centers, continuing education programs and the like—all tied to a major educational program." Dean Wade points out: "If the development of such a center were successful, it could bring major changes in education and in practice. It could make practice more efficient and more effective. The School of Architecture at UWM is strongly interested in the development of such a center."

Dean Wade has agreed to present and discuss his concept of this "Service Institution for the Design Profession" at the State Convention of the Wisconsin Chapter, A.I.A., in April of 1972.

NAAB Advisory Board Visits School of Architecture

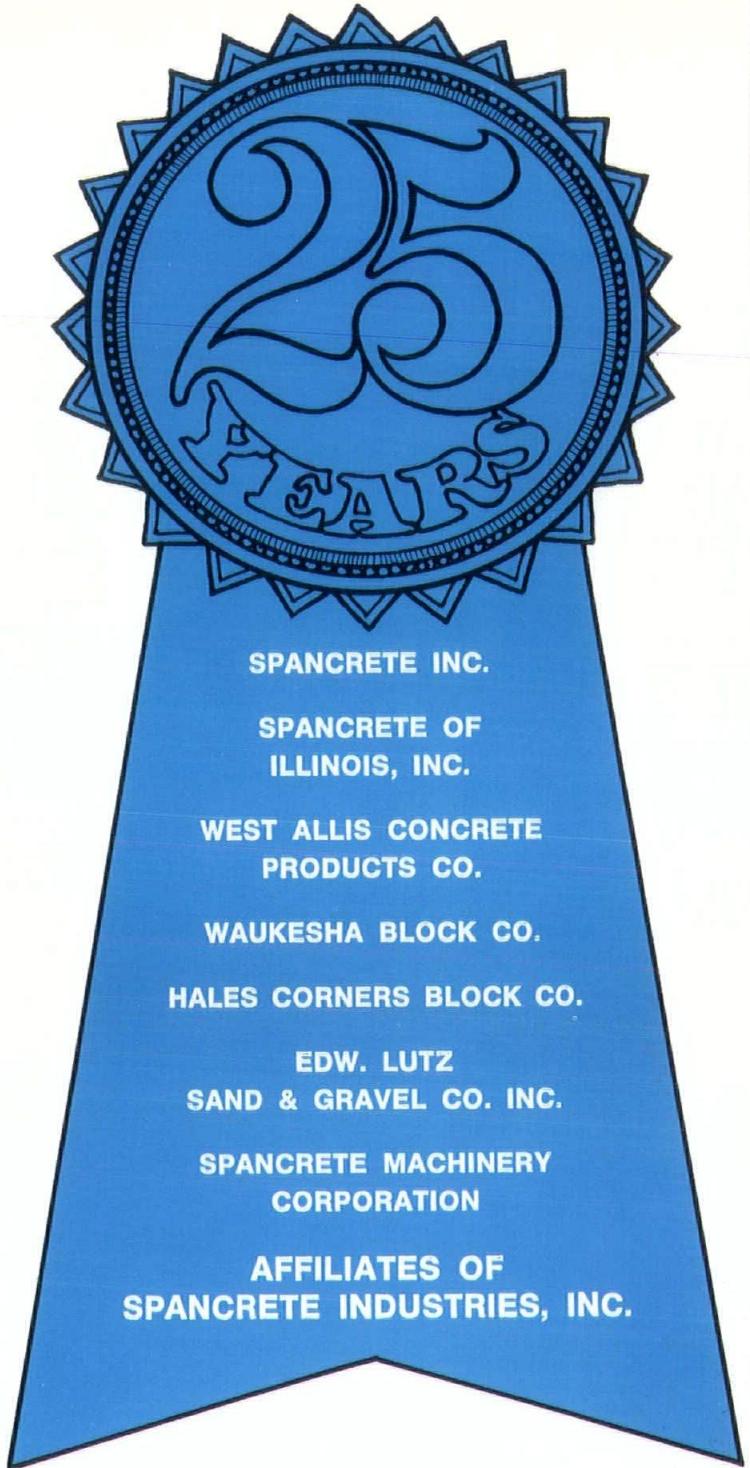
In November of this year members of the National Architectural Accrediting Board, Claude Stoller, Arthur Sidells, William Keck and Allen Olson, visited the School of Architecture at UWM. The Committee was given a comprehensive presentation of the activities at the School of Architecture during its two day visit. According to the comments of the visiting architects, who seemed well impressed with the curriculum and the general direction of the School, one can safely assume that the School of Architecture is well on its way in seeking accreditation after graduation of its first Professional Class in the Fall of 1972.

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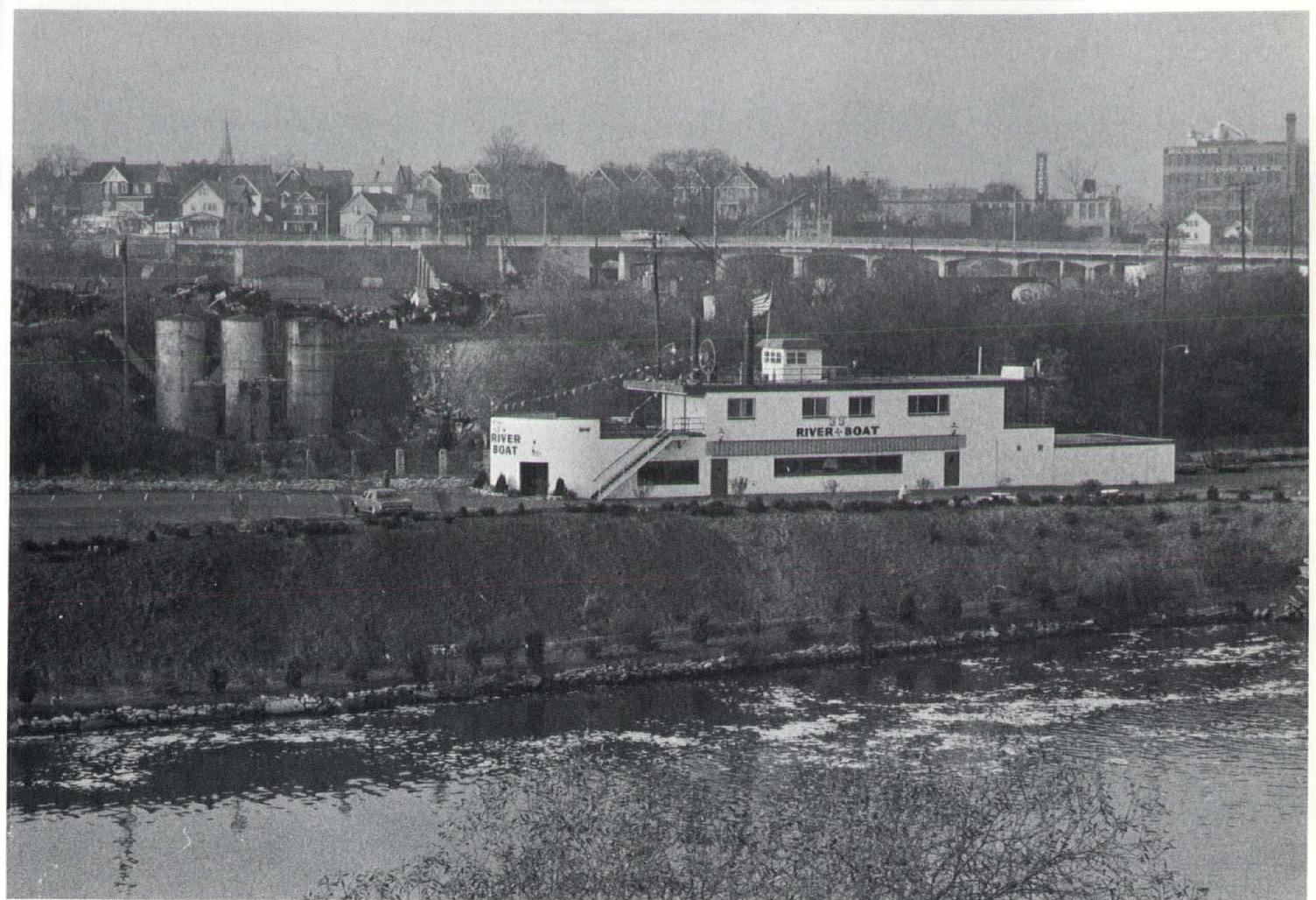


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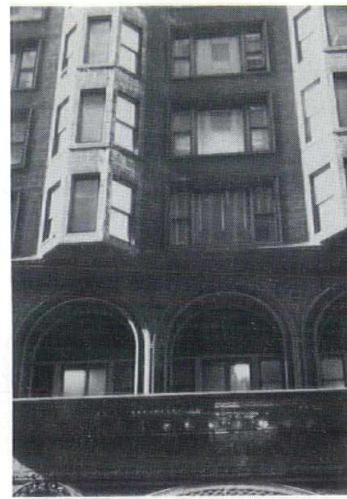
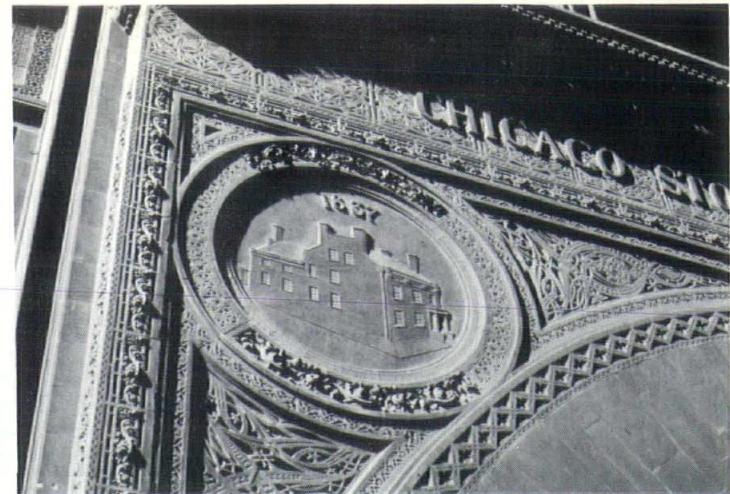
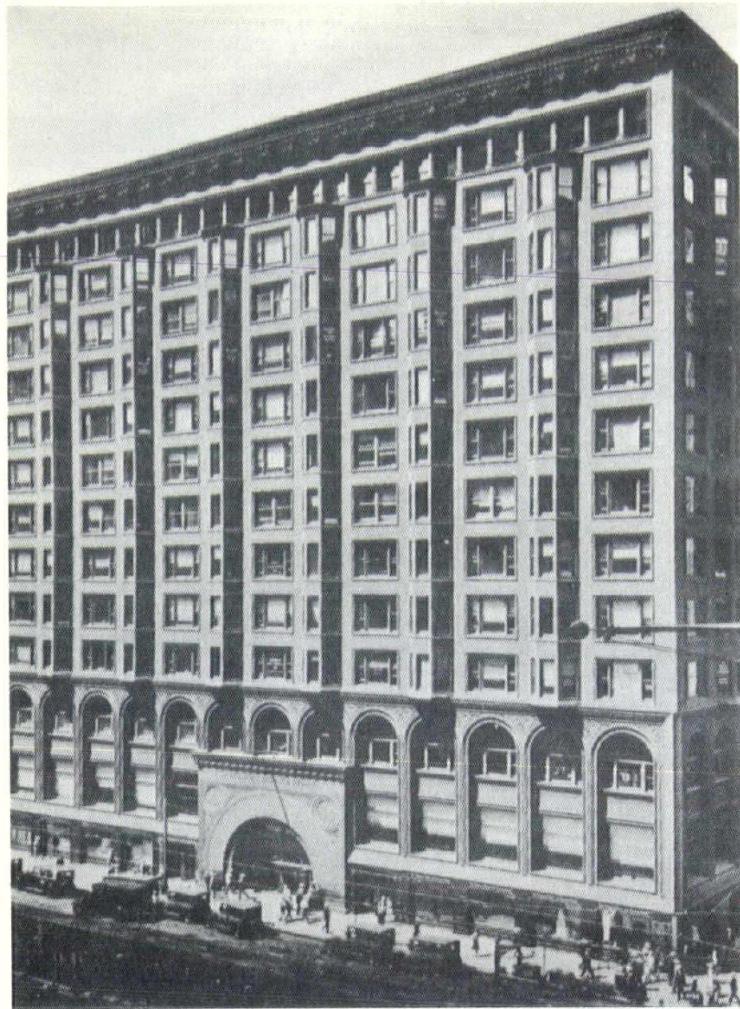
Waiting for the tide to come in?



High and dry!



Make no mistake, this is a building!



Requiem For A Masterpiece

Joan W. Saltzstein

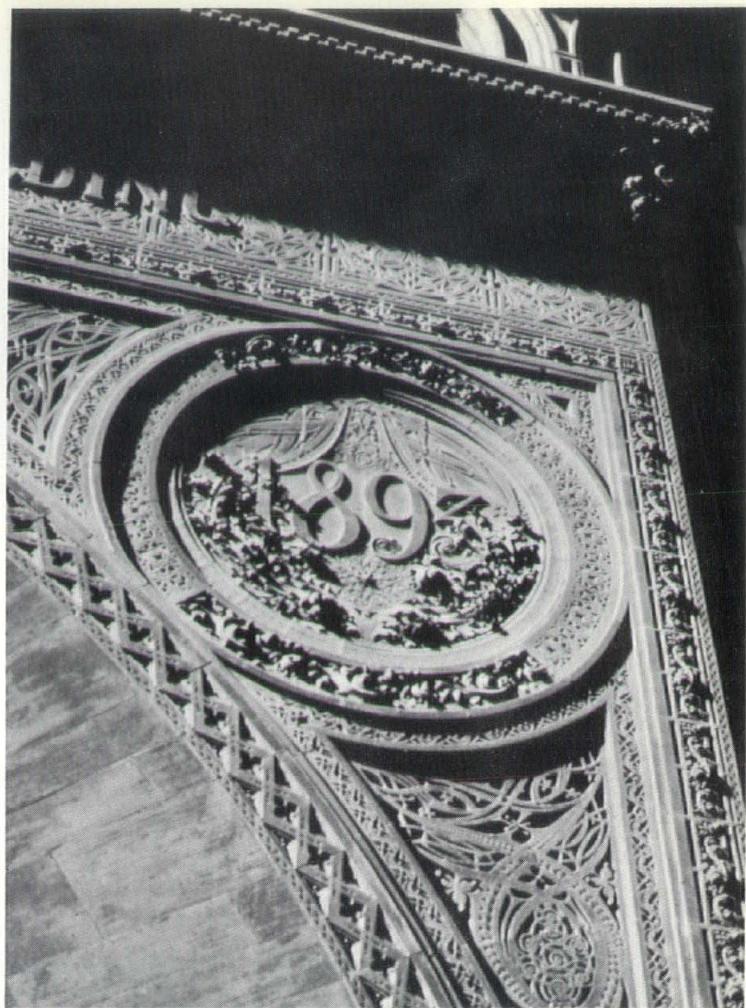
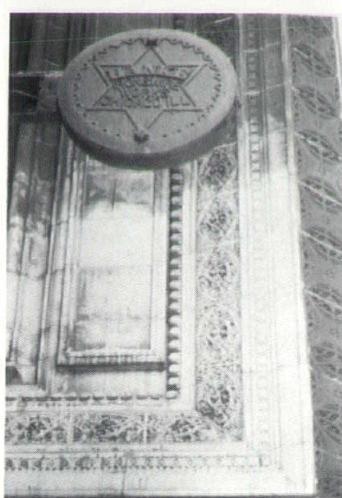
From the beginning the odds were against saving Adler and Sullivan's Old Chicago Stock Exchange Building. Yet, the efforts to preserve this architectural landmark were without precedent in their enormity and in the publicity they received. TIME, LIFE, THE NEW YORK TIMES and newspapers across the country carried the story that Chicago, where a dynamic progressive spirit had once created the country's greatest architectural masterpieces, was now in the process of tearing them down, in the name of progress and profit.

On Friday, October 15th, a demonstration was staged in front of the Stock Exchange in protest against its imminent demolition. Preservationists, architects, businessmen and women, students, and the usual number of

exhibitionists out to be photographed, walked up and down La Salle Street. Many carried placards, others handed out leaflets, or buttons reading "Save the Stock Exchange Building," but the construction workers continued to erect the scaffolding to make way for the wreckers, and across the street in City Hall the mayor lowered the blinds.

The Chicago Stock Exchange Building was erected in 1893, the last major building in Chicago by the famed architects of the Auditorium. It was an early example of skyscraper construction, embodying a blend of Sullivan's artistic skill as a designer with Adler's engineering expertise. Most of the area of the building was supported by reinforced concrete footings, resting on timbers driven to hardpan, but under the west wall were the first float-

ing caissons ever designed in the area, and with one coincidental exception, in the world. They were created by necessity, because it was feared that the pile drivers would harm the presses of the *Chicago Herald* that occupied the building next door. In this way Adler solved once and for all the problem of unequal settlement of buildings. The exterior of the thirteen-story structure was distinguished by its soaring lines, the facade elegantly simple with wide "Chicago windows" alternating with projecting bays. The front walls which were allowed to blacken with years of grime, were of buff colored terra cotta ornamented with a delicate frieze, and above the entranceway were medallions on which were etched in relief — on the left the house of P. F. W. Peck that once had stood on



the site and on the right the date of the year of construction — 1893.

One entered the building through a heavy, majestic, two-story arch, an Adler and Sullivan trade mark. The first two floors were lighted by arcaded windows that gave emphasis to the interior space—the trading room of the stock exchange where men in frock coats and high silk hats once transacted their business under a ceiling rich with Sullivan's gold stenciled ornament.

In 1908 the stock exchange proper moved to its present location, the ceiling of the old trade room was covered over and the floor made into offices. The building, now known as 30 North La Salle Street, continued to operate successfully with near 100% occupancy even during the depression. In

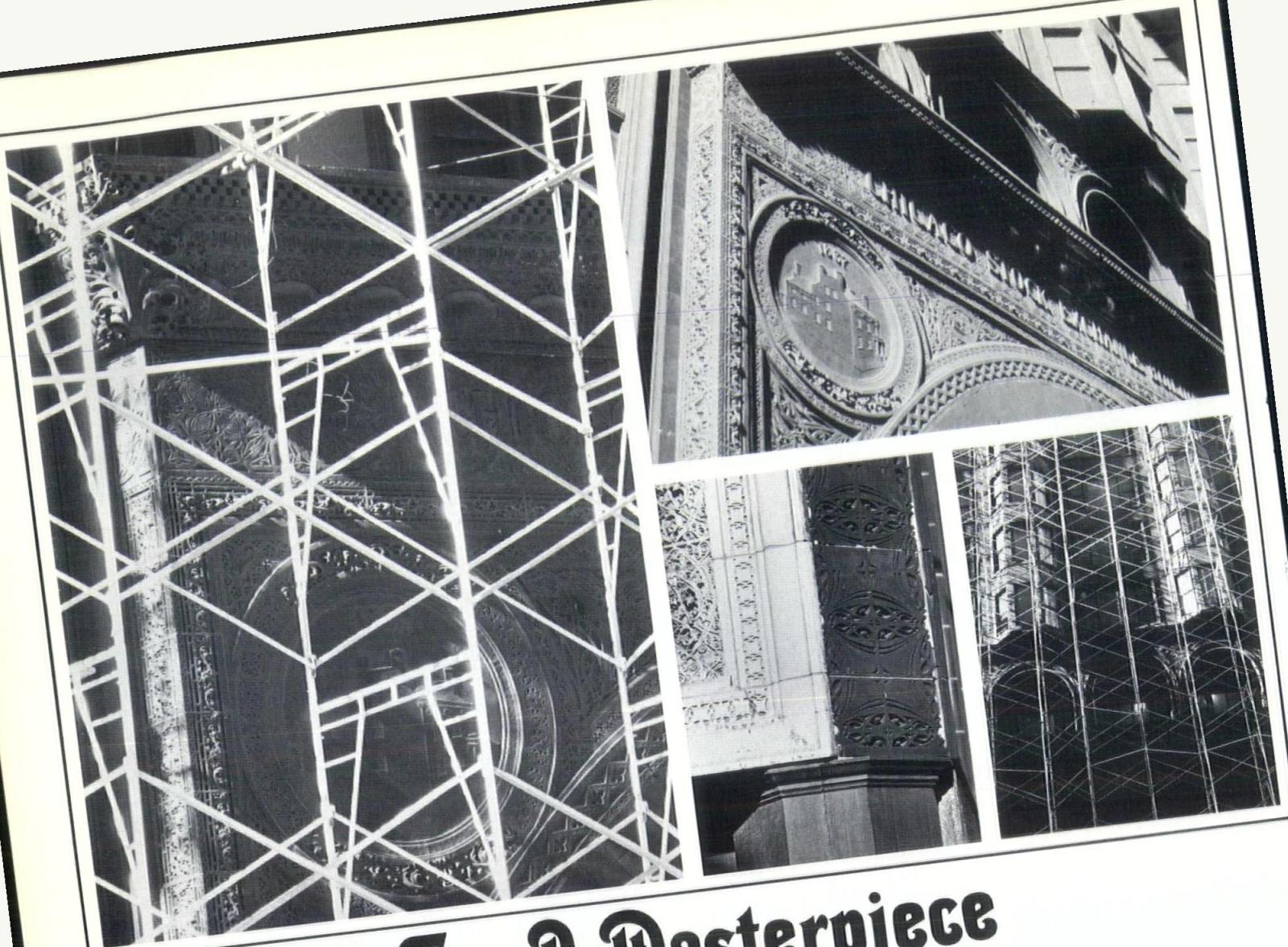
1964 the lobby was remodeled and the elevator grills, considered to be among Sullivan's finest work, were removed, one to be preserved in the Chicago Art Institute.

Two years ago the building was sold to the firm of Edward W. Ross and Jerrold Wexler. It had previously been selected as an Architectural Landmark, a designation which carries the proviso that a building so considered cannot be altered or torn down without the consent of the Landmarks Commission. The new owners, as was to be expected, refused the designation. They had other plans—namely to tear down the Old Stock Exchange and construct a 40-story skyscraper in its place. Under a new city ordinance public hearings were then held before the Commission on Chicago Historical

and Architectural Landmarks. The developers were not concerned with the architectural significance of their newly acquired property.

"It's no gem," said Ross, "Efforts to save it are a lot of garbage." But he promised that he and his partner would erect "a modern commercial building worthy of the replacement of the Lewis (sic!) and Sullivan outmoded structure."

Speaking for preservation were architectural historians, professors and architects, determined to try to save the building. Richard M. Bennett, president of the Chicago Chapter, The American Institute of Architects, proposed that the owners be allowed, as an incentive, to transfer developmental rights to adjacent property which they also owned. Provided that they would



Requiem For A Masterpiece

continued

preserve and renovate the existing structure. They could then erect a building of 50 or even 80 stories next to the Stock Exchange and collect rents from both.

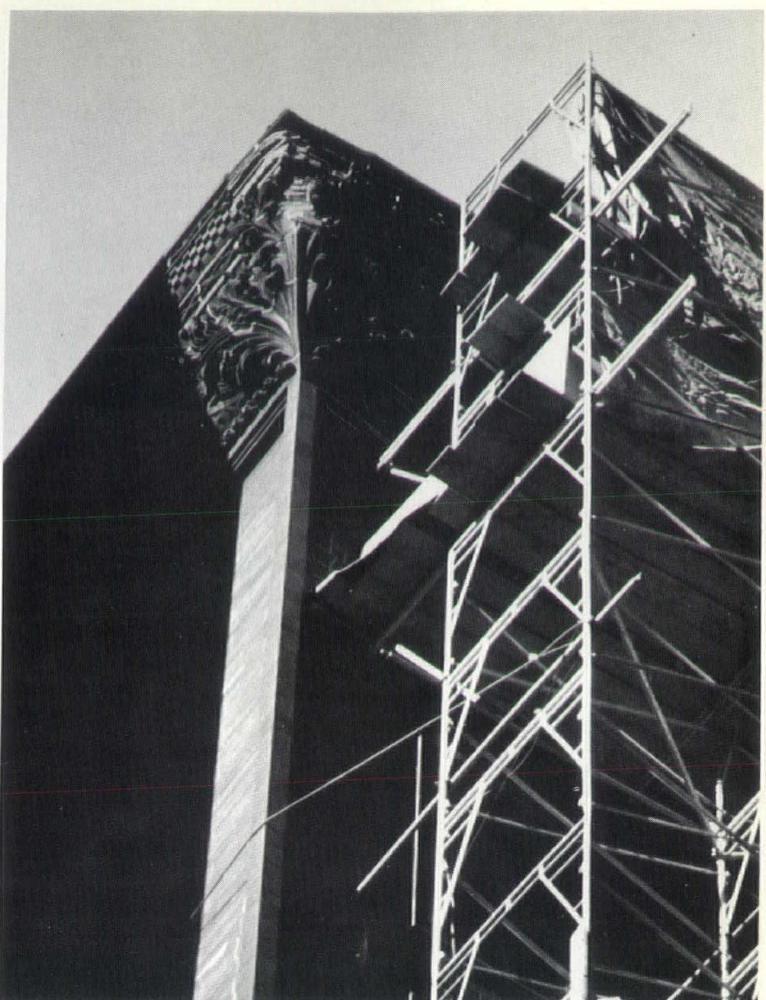
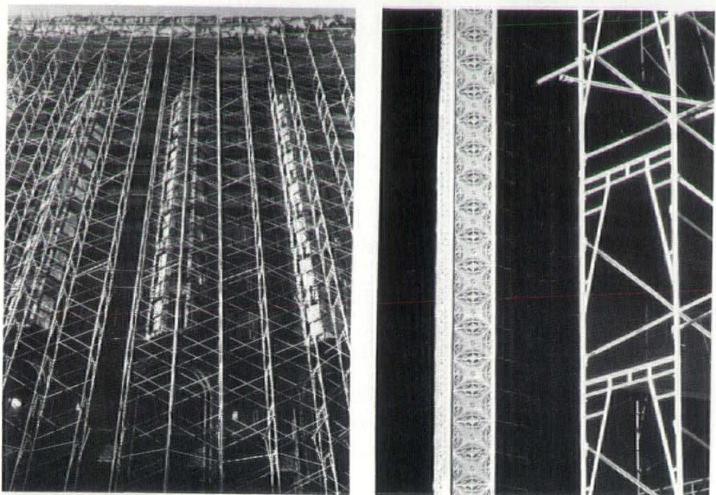
"Instead of having a Picasso in front of the new building (like the Civic Center) you'd have the Stock Exchange," said Bennett.

The Landmarks Commission voted to preserve the building. The developers again refused the designation and the matter was referred to the City Council. Should the Council accept the designation the city would be forced to purchase the building. This they refused to do on the ground that the cost would be excessive. An order was given for demolition and the tenants were served notice to vacate the building.

At this crucial moment an organization called The Landmarks Preservation Council was formed with its first task to try to save the Stock Exchange. This time lawyers, businessmen, architects, city planners, real estate and financial experts worked together in a carefully planned program with a professional approach. Their first action was to petition Mayor Daley and the City Council. It was election time and the mayor's opponent, Richard Friedman, had come out in favor of preserving the Stock Exchange, so the mayor reconsidered his previous stand and appointed a special committee to seek ways to save the building. This committee recommended that the city acquire the Stock Exchange Building for resale to a developer, but the mayor specified that a plan for development must be made within thirty days. Even with this impossibly short deadline the real estate firm of Romanek and Golub made a study of the building but could not come up with a solution.

So in spite of protests from the National Trust for Historic Preservation, The National Park Service and the A.I.A.—among many others—the fight was lost.

In a last ditch effort the members of the Landmarks Preservation Council mailed hundreds of postcards to the mayor, and placed full page ads in Chicago papers presenting a new solution to the problem urging readers to send messages to the president, mayor and the governor asking their support. This time the Council's approach was that the city, state or



eral government should acquire the Stock Exchange through eminent domain proceedings, raising the money through a bond issue and transferring the structure to a non-profit corporation which, after renovation, would continue to operate the office building. "Chicago must learn, and learn fast, to respect its past, to build alongside its landmarks instead of on top of them," read the ad, "We have to preserve the best of our past while creating the best for the future."

But all these efforts were in vain. Economic consideration plus a great deal of pressure on the mayor by the developers who just happened to be closely involved with city politics, gave the final *coup de grace*. The wrecker's ball is swinging.

Only the "remains" are still in con-

troversy. The Metropolitan Museum offered to buy the entrance arch and lower floors, but Mayor Daley in a belated burst of sentiment decided that the arch should remain in Chicago probably to be re-erected in Grant Park. The interior iron work has been extensively vandalized but what is left will be removed to the Art Institute together with some of the stenciling and plaster molding from the trading room ceiling. Door knobs and decorative hardware are selling as souvenirs for fantastic prices. And the history books will record another triumph of economic greed over the aesthetic and cultural.

The Landmarks Preservation Council, however, is far from dead. Aware that the fall of the Stock Exchange Building portends the destruction of

other landmarks of the Chicago School they are beginning an all-out effort to save the graceful, glass-walled Reliance Building, designed by Charles B. Atwood for Burnham and Root in 1894. Their action program calls for the establishment of an Illinois Landmarks Development Authority; efforts to provide federal tax incentives for restoration and operation of landmarks buildings, and a special appropriation to finance a Chicago School of Architecture preservation program. Their offices are at the newly restored Richardson-designed Glessner House at 1800 S. Prairie Avenue in Chicago and they are looking for members (dues \$8.00). Perhaps the Old Chicago Stock Exchange Building did not perish entirely in vain.

H.A.B.S., MILWAUKEE

by Mary Ellen Wietczykowski

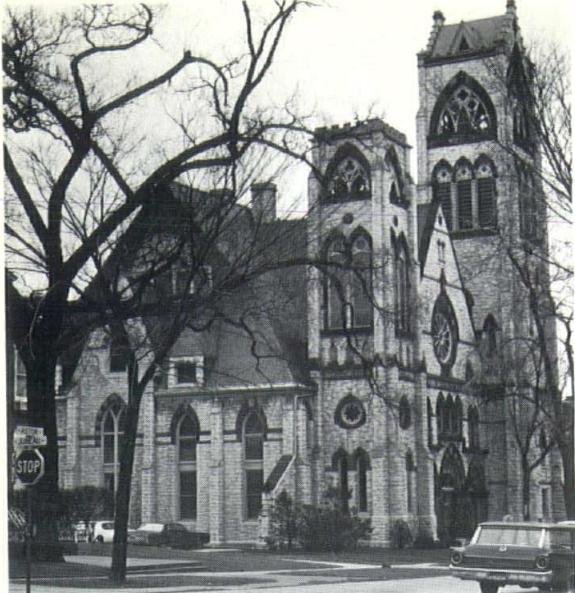
With Milwaukee Landmarks Commission sponsorship, the work of the Historic American Buildings Survey continued in Milwaukee this past year. The latest HABS team, comprising Douglas Green, Waukesha photographer, John Thiel, a June graduate of the UWM School of Architecture, and the author, completed photo-data reports on seven buildings—all of them officially designated Milwaukee Landmarks.

Oldest of the set are two dating back almost a century: Immanuel Presbyterian Church of 1873-75 and the former Robert Patrick Fitzgerald house (now College Women's Club) of 1874. Both stand on the city's near east side, the church at 1100 North Astor Street, the clubhouse at 1119 North Marshall Street. And both were designed by the highly regarded Milwaukee architect Edward Townsend Mix.

Built for a congregation founded in 1870 by members of First and North Presbyterian churches, Immanuel Church is a colorful, picturesque edifice, the city's foremost monument to the bold, eclectic High Victorian Gothic style, while the nearby clubhouse, originally the home of an Irish-born pioneer of Milwaukee's shipping industry, is a pleasing, late specimen of Italianate design. A private residence for seven decades, the Fitzgerald home was converted into a rooming house-apartment building during the 1940's and in 1963 became the property of the Milwaukee Branch of the American Association of University Women, for whom it was enlarged, remodelled, and refurbished in 1964-67. Last year the College Women's Club received an award for restoration and rehabilitation in the Environmental Arts Competition of the Southeast Section, Wisconsin Chapter, AIA.

Chicago's Solon Spencer Beman provided the plans for the third Landmark documented: the imposing Richardsonian Romanesque commercial block on the northwest corner of Broadway and East Michigan Street in downtown Milwaukee. Now called the 611 North Broadway Building, this granite and Bedford stone structure began its history as the Home Office of Northwestern Mutual Life Insurance Company, serving as such from its dedication in 1886 until 1914, when the firm's present headquarters opened.

Immanuel Presbyterian Church



View from northwest (photo: M. E. Wietczykowski)

Robert P. Fitzgerald House (now College Women's Club)



View from east (photo: M. E. Wietczykowski)

Home Office, Northwestern Mutual Life Insurance Company (now 611 North Broadway Building)



View from northeast (photo: M. E. Wietczykowski)



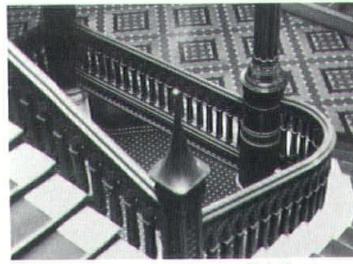
Detail, towers (photo: John Thiel)



Detail, gate (photo: M. E. Wietczykowski)



Detail, roof brackets (photo: John Thiel)



Detail, arcade (photo: John Thiel)



Detail, main entrance (photo: John Thiel)

On the exterior both Immanuel Church and the office building look much as they did in the 19th century (though street fronts of the latter have been painted in recent years). Their interiors, on the other hand, have been significantly altered at the church largely as a consequence of the disastrous fire that swept through the building in December, 1887. Nave and chancel were completely gutted, and as rebuilt in 1888-89, these areas were considerably more simple and restrained in form and ornament than the originals. Shops, offices, and suites on all floors of the commercial block have undergone repeated alteration, to accord with changing tastes and occupancies, with the result that the central arcade alone remains relatively intact. But here substantial portions of the original tile and terrazzo flooring, marble and wood trim survive, as do the marble and slate staircases, elaborately wrought metal railings and newels, arcaded walls, and impressive glass-and-iron skylight.

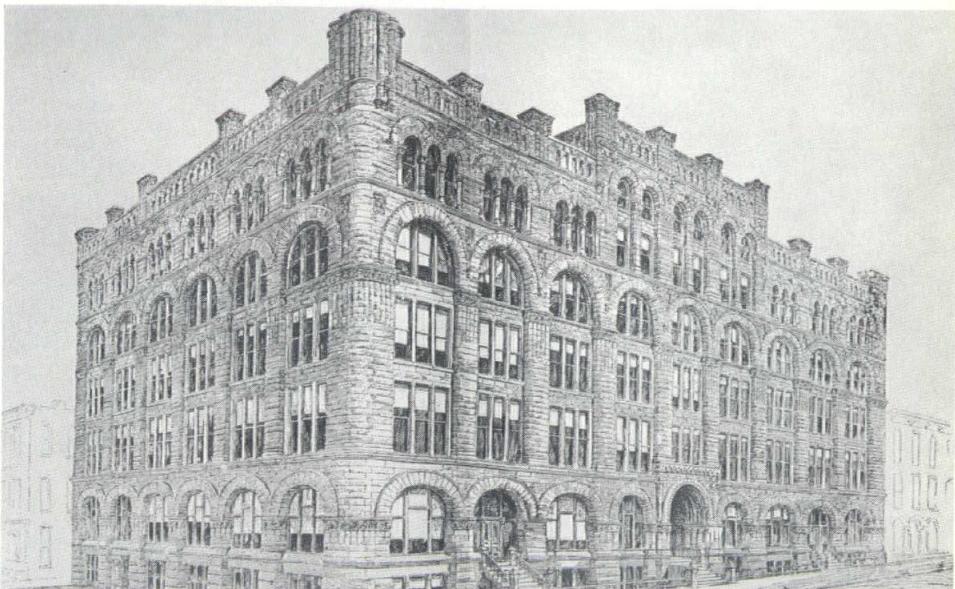
The 1970-71 HABS list also included three notable buildings dating from the last decade of the 19th century: First Unitarian Church, 1009 East Ogden Avenue of 1891-92; the Pabst Theater, 144 East Wells Street, erected between April and November, 1895; and the former Public Library and Museum (now Central Library), 814 West Wisconsin Avenue, built in 1895-99.

Destined to play a vital role in the city's cultural life, the Pabst Theater was designed by Otto Straack of Milwaukee and rose in place of the west section of the Nunnemacher Grand Opera House (1870-71), which had been damaged beyond repair by fire in January, 1895. When the new theater opened the following November, local journalists hailed it as "A Palace Play House," "A Gem of a Theater," "A Building of Magnificent Appointments," "Perfect in Every Detail." Those writers labelled its style Italian Renaissance, but present-day critics are more likely to concur in the Landmarks Commissioners' description—"opulent Victorian Baroque." Despite extensive remodelling of the interior during the late 1920's, the Pabst retains a great deal of its original sumptuous and splendidly theatrical flavor. (It should be mentioned that demolition of the remaining section of the old Nunnemacher Opera House in the early 1930's left the

Home Office, Northwestern Mutual Life Insurance Company (now 611 North Broadway Building)



Detail, arcade (photo: John Thiel)

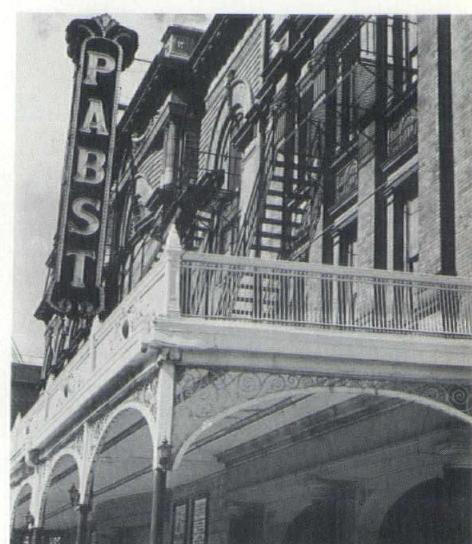


Rendering by Paul C. Lautrup published in the *Inland Architect*, July, 1885

Pabst Theater



Detail, facade (photo: John Thiel)



Detail, facade (photo: John Thiel)

H.A.B.S. MILWAUKEE

continued

Pabst Theater

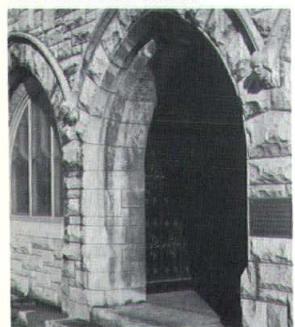


View from southeast in 1970 (photo: M. E. Wietczykowski)

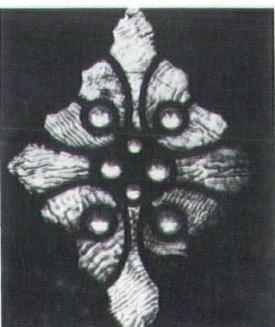


Early view (photo: Courtesy Milwaukee County Historical Society)

First Unitarian Church



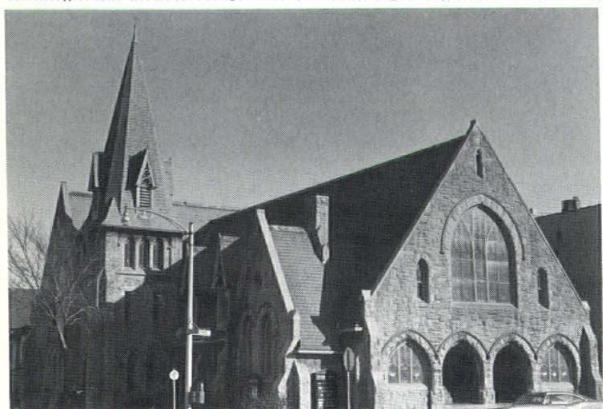
Detail (photo: M. E. Wietczykowski)



Stained glass (photo: John Thiel)



Detail (photo: John Thiel)



View from northwest (photo: John Thiel)



Detail (photo: John Thiel)

theater's east wall in its present bare and unattractive state.) Today, the Pabst is Milwaukee's last surviving 19th century theater.

Both First Unitarian Church and the former Public Library and Museum building were planned by the distinguished local architectural firm of George Bowman Ferry and Alfred C. Clas. First Unitarian, the denomination's oldest existing church in Milwaukee, is an appealing example of that sedate, unpretentious, scholarly Gothic Revival style favored at the turn of the century. Drawing upon English Perpendicular sources, the architects created a design judged "one of the prettiest church buildings in the city" by commentators of the day. And, fortunately, the church has seen few important changes since its dedication on May 19, 1892. Particularly interesting features are the stone carvings on exterior and interior and the oak sedilia, installed in 1895, all executed by Milwaukee craftsman Frank Steven.

G. B. Ferry and A. C. Clas were chosen to design the Public Library and Museum in a nation-wide competition sponsored by the institutions' Joint Board of Trustees in the autumn of 1893, a contest that attracted entries from no less than 74 firms and individual architects (among them, the young Frank Lloyd Wright). Like most of the plans submitted, the winner reflected the Neo-Classical tastes made newly popular by the architecture of the World's Columbian Exposition. Construction of the stately edifice commenced in 1895, with the library's sections opening in October, 1898, and the museum (west) wing completed by January of the next year. Programs and collections of both institutions have expanded tremendously since then, of course, necessitating erection of three major additions (1909-12, 1913-14, and 1954-57) and leading, in the past decade, to construction of a separate facility for the Milwaukee Public Museum. The building that library and museum shared for more than sixty years is now the Central Library, Milwaukee Public Library System. Of the 19th century fabric, the Eighth and Ninth Street and Wisconsin Avenue elevations remain almost unchanged, but on the interior only the magnificent entrance rotunda, corridors at the east end of the south wing, and the original Board Room survive essentially as Ferry & Clas designed

them.

Seventh and most recent of the Landmarks recorded for HABS last year is the former Lloyd R. Smith house (now Villa Terrace Museum), 2220 North Terrace Avenue, built in 1923-24. Inspired by Italian Renaissance villas, this attractive, well-preserved residence is an admirable representative of the traditional architecture of our century and of the work of Chicago architect David Adler. Its setting is also noteworthy: the Smith house stands on a terraced, landscaped bluff overlooking Lake Michigan. The mansion was erected for an executive of the A. O. Smith Corporation and in 1963-66 was donated to the Milwaukee Art Center by L. R. Smith's widow, Mrs. John Jacob Curtis. In 1967 it opened to the public as the Villa Terrace Museum of the Decorative Arts.

First Unitarian Church and the Pabst Theater became Milwaukee Landmarks in 1967; the Smith and Fitzgerald houses were selected in 1968. And in 1969 the Public Library and Museum, Northwestern Mutual's former Home Office, and Immanuel Presbyterian Church were so designated by the Milwaukee Landmarks Commission. In November, 1971, three of these buildings — the theater, the former Library and Museum, and the commercial block — were approved by the State Consulting Committee on Historic Preservation for nomination to the National Register of Historic Places.

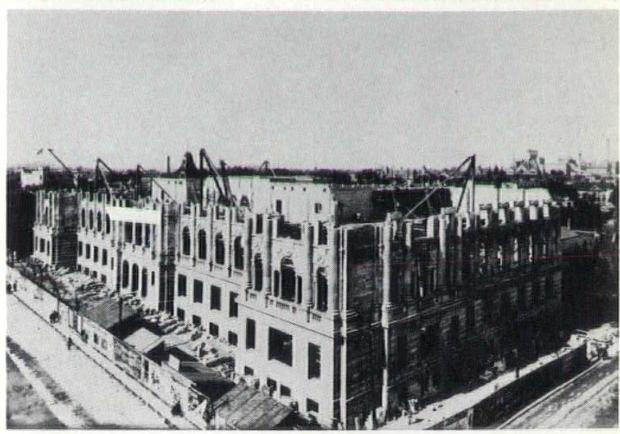
Addition of these seven Landmarks brings the total number of Milwaukee County buildings documented in HABS photo-data records to 38. As in the past, the new materials were prepared according to HABS specifications; and, as has been customary in recent Milwaukee projects, they included between five and thirteen photographs of each item (important old views and new photos) together with typewritten reports ranging from seven to eighteen pages in length. At this writing, all materials have been forwarded to HABS offices in Washington, where they are being processed for the Library of Congress. In due course, copies of the 1970-71 records will be available to the public from the Library's Photoduplication Service. (But because cataloguing of the photos is not yet finished, the illustrations accompanying this article are not the official HABS views.)

Public Library and Museum (now Central Library)



Early view (photo: Courtesy Milwaukee County Historical Society)

View from southwest (photo: John Thiel)



Building under construction (photo: Courtesy Milwaukee County Historical Society)

Lloyd R. Smith House (now Villa Terrace Museum)



Detail (photo: M. E. Wietczykowski)

Detail, courtyard (photo: John Thiel)



View from southwest (photo: John Thiel)

Fine Arts Building University of Wisconsin Stevens Point

REFLECTIONS ON THE DESIGN

By William P. Wenzler, F.A.I.A.



ARCHITECT:

William Wenzler and Associates
Milwaukee, Wisconsin

ACOUSTICAL CONSULTANT:

Bolt, Beranek & Newman, Inc.
Downers Grove, Illinois

COST CONSULTANT:

Edward L. Gingrass
Milwaukee, Wisconsin

ELECTRICAL CONSULTANT:

Dolan and Dustin
Milwaukee, Wisconsin

HEATING, VENTILATING & AIR CONDITIONING CONSULTANT:

Beseke Engineering, Inc.
Milwaukee, Wisconsin

ILLUMINATION CONSULTANT:

William Lam Associates, Inc.
Cambridge, Massachusetts

LANDSCAPE CONSULTANT:

Dega & Stluka
Madison, Wisconsin

PLUMBING CONSULTANT:

Lubenow & Gobster
Milwaukee, Wisconsin

STRUCTURAL CONSULTANT:

Kolbjorn Saether & Associates
Chicago, Illinois

THEATER CONSULTANT:

A. S. Gillette
University of Iowa
Iowa City, Iowa

CONTRACTORS:

C. G. Schmidt, Inc.
Milwaukee, Wisconsin
General Contractor

Azco, Inc.
Appleton, Wisconsin
*Plumbing, Heating, Ventilating
and Air Conditioning*

Van's Electric, Inc.
Randolph, Wisconsin
Electrical Contractor

PHOTOGRAPHY:
Donald W. Nusbaum

It is really quite an experience for me to sit here and reflect on the many events that have taken place in the life of the creation of the Fine Arts Building at Stevens Point. The serious planning for the building began in January, 1966, when I spent one week living on the campus — living with the students in the dormitory, going to classes, meeting with faculty and administration to try to absorb what it was that seemed to be unique at the Stevens Point campus.

As I've reread my notes it becomes apparent that there was something unique about this particular campus and project—that uniqueness was the understanding that education takes place in the mind of the student and not in the reports of the institution. This understanding was continued in the realization that that which an institution builds reflects what it really holds to be important.

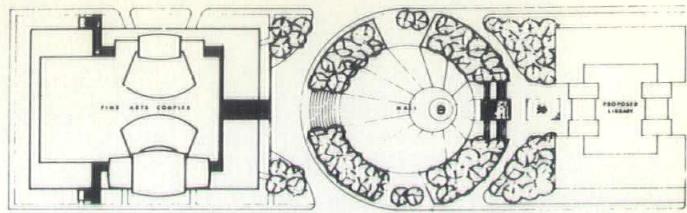
There seemed to be an understanding in those at that time, that what was in store for all of us in the future was going to consist of a fantastic volume of change. It seemed clear at that time and has been shown to be extremely accurate that the future is going to require each of us to think in terms of broad concepts and idea patterns that may be new and different and risk-taking. There seemed to be an awareness that a building stands for many years and influences the student body, faculty, administration and community in general for the entire duration of its life. Records now indicate that that life span for typical university buildings extends from seventy to a hundred, and even longer, years.

Full recognition exists for the fact that the construction of any building must come out of a biennial budget in the State of Wisconsin, and yet somehow, it was understood that, as vital as that initial budget is, the ongoing budgets of the faculty and administration and students' tuitions that will exist for the life of the building far exceed this initial expenditure. It was

Life as the universe itself is a dynamic not static process. Architecture is not buildings but a part of that process. Those that come within the sphere of influence of architecture also become part of that dynamic process. What then does this architecture contribute? It speaks of freedom, responsibility, creativity, genuineness, sensitivity, imperfection, error - humanness - love.

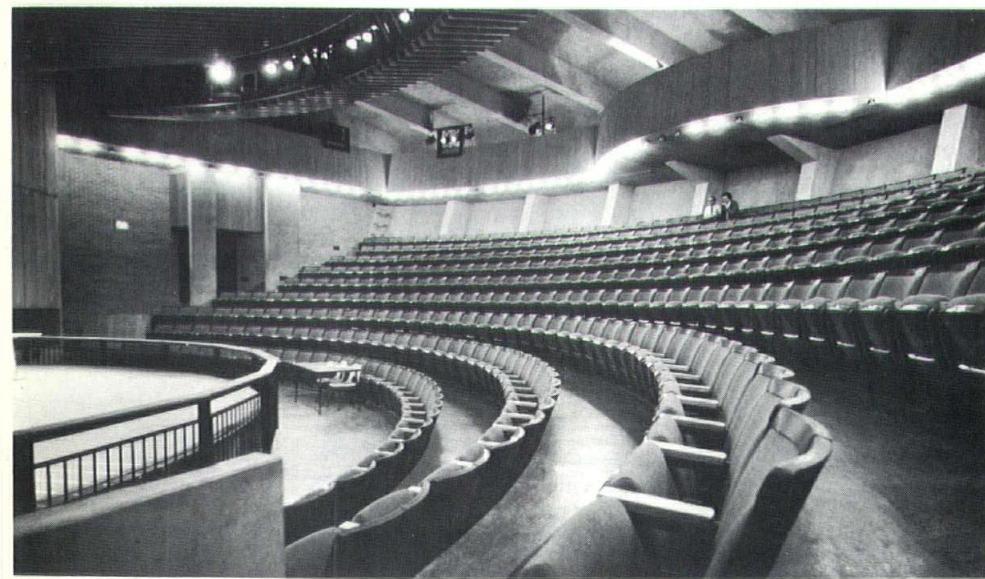
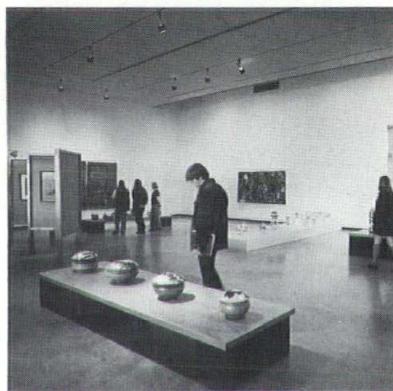
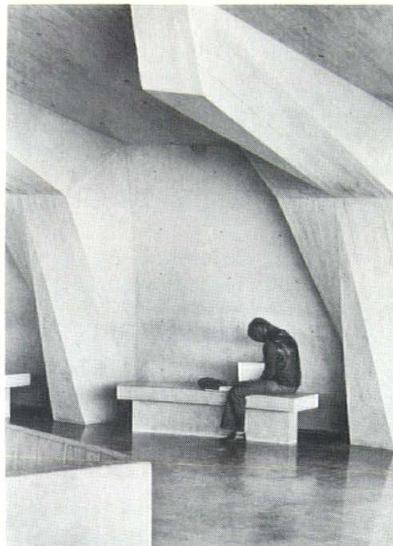
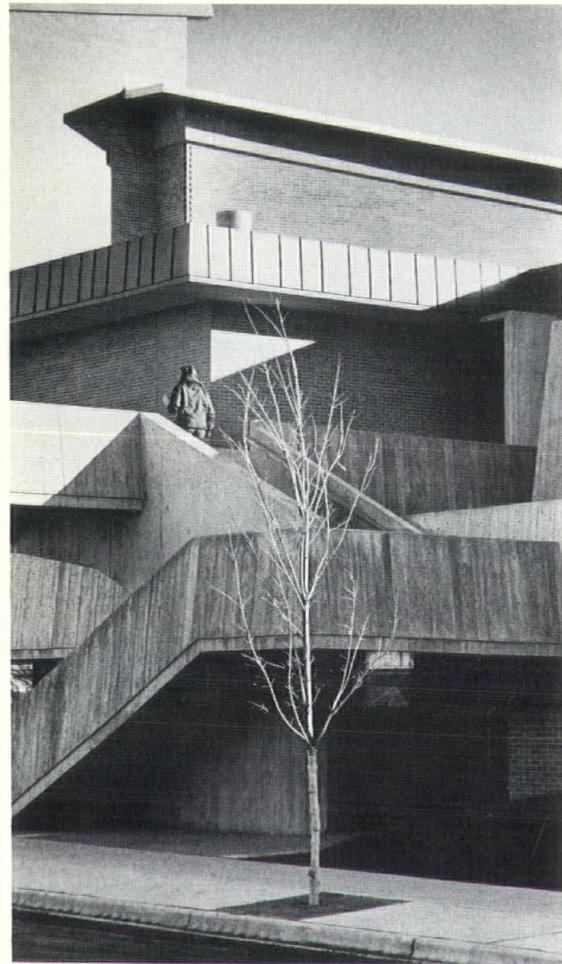
extremely clear that the primary concern of the architect must be on the impact of the environment created throughout the life span of that building. The future was uncertain in detail but somehow it seemed clear that the environment must be one that encourages the opening of the minds of the students to new understandings and concepts. Somehow the realization that the sincere concern of the administration, faculty and planners of this building exceeded the immediate pressures of time and money and entered into that area of life that will hold the ultimate answers for the future, as well as the present—that area of life exists in thought and concept, in feeling and emotion, expressed well in the very purpose of the disciplines that the building was to house—the disciplines of the arts—recognize that they existed today on the college campus as separate disciplines but that they must merge into a common understanding of a deeper dimension of life itself. In this dimension of life the disciplines merge into one, as does the existence of those that experience the space, whether they be visiting students, from other campuses or disciplines, or members of the community visiting the building or the performances that will exist within it.

How then are these concepts translated into an expression of a building? The following is an attempt to express that process. To begin with, it must be understood that life is not a static experience, but an on-going, dynamic one. Architecture enters into that experience of life at a given moment, not as a static conclusion for that moment, but only as becoming a reality at that moment, hopefully designed so that it continues to be a dynamic part of the process itself, one that allows for on-going creativity to exist and not one that stifles it. In a sense then, architecture becomes an extension or part of life itself. To discuss architecture, therefore, it is necessary to look concurrently at an understand-



Fine Arts Building University of Wisconsin Stevens Point

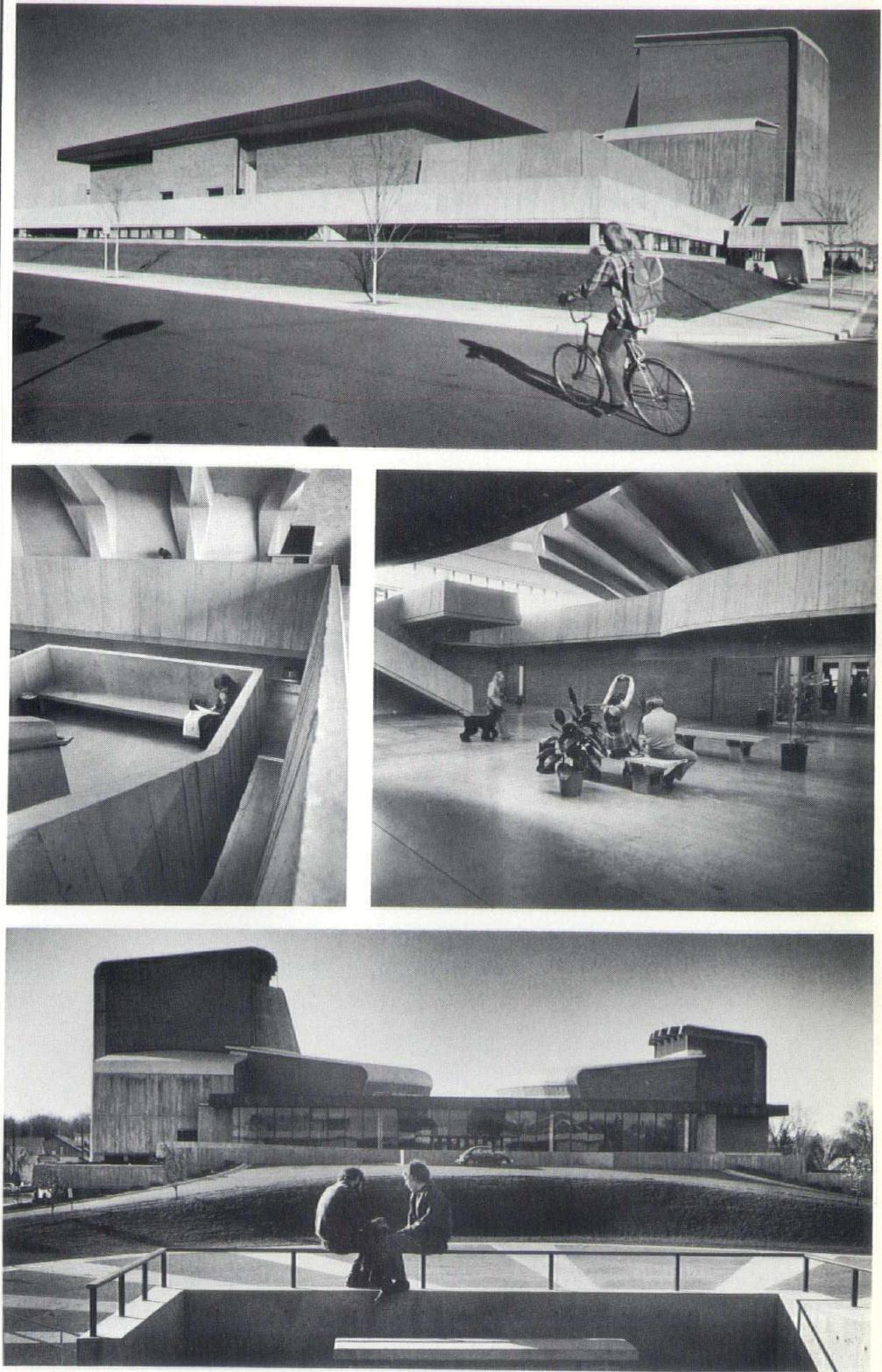
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ing of life that has produced the architecture. From the very beginning, it was apparent that the matter of separation of disciplines was probably a definite weakness in the organization structure of the University in the past. It was hoped that the emerging understanding of the inter-relationships of the disciplines would be expressed as a beginning of an understanding of the necessity of viewing all of life as being inter-related. For the present, it was necessary to maintain departmental separation and autonomy, and yet these separate entities merged into a common dynamic space, the court. It is hoped that in this common space all students will, at various times, be drawn, so that they can share their interests and hopes and learn to understand each other, not only students of the arts, but all students of the campus as well as members of the community at large. It is hoped this main, primary space of the building will be one that frees the mind for imaginative growth, meeting creatively the challenges that will confront the minds of the students and all those that enter in the century ahead. All of the "preparation spaces" are arranged around this central space, organized by departmental disciplines with music on the east, drama in the center, and art on the west. These "preparation spaces" create a base for all of the "performing spaces" which sit on top of this base. Each of the "performing spaces," the theater, recital hall and gallery, attempts to express the functional relationship necessary in a sculptured architectural form. Around the gallery space is grouped the inter-departmental spaces of the material center. The geometry of the seating, as well as the acoustical and lighting requirements of the theater and recital hall, became the physical shape of these spaces. The resulting sculptured forms project honestly and freely into the central two-story court—the entire resulting space flowing into and out of the gallery at

the west end. The selection of materials, structural system and finishes of these performing spaces is consistent with those of the "preparation spaces" in the base of the structure. There is no "up-front" palette with a separate material palette for the bowels of the building. It is believed that the quality of life expressed by the disciplines represented in the Fine Arts Center are not qualities that are added to life when all else has been accounted for, but must permeate the very existence of a person with the same consistency that the materials and systems of the building permeate all of the spaces. It is hoped that this shows the belief of the oneness or wholeness of life that is necessary for healthy growth of an academic mind. Throughout the structure all of the support systems become part of the main elements of the space itself. For this reason, the ducts and pipes and conduit are usually visible within the spaces, attempting to show a manner that these support systems can become orderly and part of our awareness in life. In a sense, we are attempting to accept responsibility for all aspects of life and relating it realistically, in a manner that we hope will build the understanding that all aspects of our ecological system must be considered with equal concern.

What then is life as expressed by this building? There are two dimensions to life that hopefully are expressed by this building. The first is a move toward freedom and responsibility. It is believed that this is possible to achieve if our minds are opened to new concepts, concepts that are based on respect and honesty, sensitivity and love. The second is a move toward an understanding of community and inter-relatedness — that understanding which comes when we realize that individuality does not mean isolation, but it means understanding—understanding that through knowledge can grow into trust and love.



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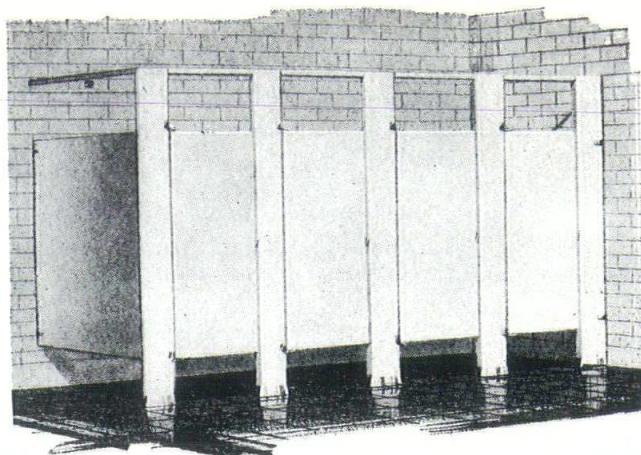
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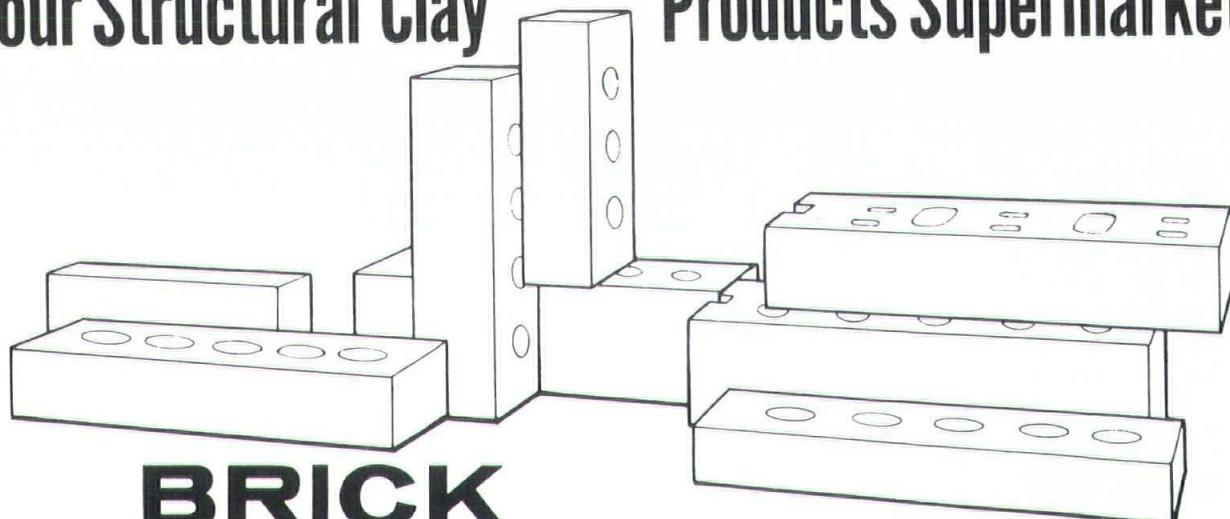
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